DOCUMENT RESUME

ED 287 174 CS 210 835

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TITLE Teaching Shakespeare in the Elementary Grades.
PUB DATE Feb 87
NOTE 20p.; Paper presented at the Annual Meeting of the Texas Joint Council of Teachers of English (22nd, Corpus Christi, TX, February 5-7, 1987).
PUB TYPE Viewpoints (120) -- Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Childhood Interests; Children; Childrens Literature; Class Activities; *Drama; Elementary Education; *Integrated Activities; *Literature Appreciation; Reading Aloud to Others; Reading Interests; *Teaching Methods; Theory Practice Relationship
IDENTIFIERS *Shakespeare (William)

ABSTRACT

Often regarding the "great books" as too difficult for elementary school age children to comprehend, teachers have given students reading assignments that are less than challenging and have risked causing them to dislike reading because it is relatively uninteresting. However, it is possible to expose very young children to works such as William Shakespeare's plays and poems because of the universal elements contained in the stories, and the fascination children have for his supernatural characters. Children can understand the struggle between parents and children in "King Lear" and come to love the fairies and sprites in "The Tempest" or "A Midsummer Night's Dream." The plots of the plays can be offered in a simplified manner using Miles' "Favorite Tales from Shakespeare," and Lamb's "Tales from Shakespeare." In addition, teachers can use several classroom activities that combine history, geography, physical education, and health education by telling them Shakespeare's personal history and explaining that America was being colonized at approximately the same time. Children can also look at a map and locate London and Stratford-upon-Avon, play some of the games or sing some of the songs mentioned in the plays, or try some of the foods from Shakespeare's day. It is likely that such early exposure to Shakespeare's work will make studying Shakespeare in the higher grades much easier. (An annotated bibliography of children's books, a selected bibliography for teachers, and lists of films, periodicals, and activities are included.) (JC)

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Teaching Shakespeare in the Elementary Grades

Doris A. Clatanoff

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TEACHING SHAKESPEARE IN THE ELEMENTARY GRADES

"There was a certain island in the sea, the only inhabitants of which were an old man whose name was Prospero, and his daughter Miranda, a very beautiful young lady. She came to this island so young, that she had no memory of having seen any other human face than her father's" (Opening of Lamb's rendition of THE TEMPEST). In this story, Shakespeare placed Miranda on an island, where she had been transported from the practical realities of life to a magical island where enchantment, spirits, and sprites dwelled. Just as the master William Shakespeare, in his romance THE TEMPEST, created a Prospero who removed his daughter to a magical island, so we as teachers can transport our students to magical realms through their contacts with good literature. WHY should we attempt to teach the classics to children? HOW might we incorporate such study into our curriculum? What materials are available to assist us in our endeavors? These are the questions that I propose to address this morning.

First of all, WHY should we teach the works of a classical writer such as Shakespeare?

Some of you may recall Marva Collins, a public school teacher from Chicago who achieved notoriety around the turn of the decade because of her ability to motivate ghetto children in her Westside Preparatory School. Listen to what Ms. Collins has to say about the use of great books in her teaching of such children:

(MARVA COLLINS' WAY, pp. 178-79)

"The great books were their greatest teacher. While there are critics who claim the classics are too difficult for younger students to read-that an eleven year old, for example, can't understand something as complicated as The Brothers Karamazov - I have found that great literature not only teaches students to read but makes them thirsty for more and more knowledge. These books are over the head of the student reader; that is the purpose of reading them. We read to stretch the mind, to seek, to strive, to wonder, and then reread. We discuss the ideas contained in those books with others, and we temper our own thoughts. The great books are great teachers because they

demand the attention of the reader. The mundane content of second-rate literature turns students off from reading forever.

However, I did not leave the children to read these books by themselves. They read a chapter aloud each day in class and a chapter each night at home. We went over these books paragraph by paragraph, often line by line, discussing the ideas and following the characters, action, and movement of the story. The literature they read became part of them. The more I worked with them and the older they got, they began to communicate with each other through the things they learned. Their street lingo began to disappear sometimes to be replaced with lines they had read.

To me they were beginning to sound like Rhodes Scholars - even when they were insulting one another. Once when a student told a lie in class, someone said, "Speak the speech trippingly on thy tongue," and another chimed in, "The false face does hide what the false heart does know." If a girl was acting too flirty, the other girls would accuse her of acting like the Wife of Bath. One day my son Patrick had a pimple on his face and his sister Cindy told him he looked like the Summoner in Canterbury Tales. Another time when a rubberband shot across the room, I asked Michael whether he had done it. He said no and blamed it on Phillip, who said, "Et tu, Michael? This was the most unkindest cut of all."

Obviously, the teasing insults are not necessarily goals for which to strive, but they do display the ability of students to assimilate and apply ideas from great literature. A central message from Collins conveys the idea that we should not underestimate the abilities of our students--even young students or slower learners--by denying them access to great literature--the magical as represented by the bard William Shakespeare, among others.

Further, in drawing up a reading list for children ages four, five, and six, Collins cites works by Leo Tolstoy, Mark Twain, Pearl S. Buck, and, of course, TALES FROM SHAKESPEARE by Charles and Mary Lamb. The reading list for Westside Preparatory School includes works such as Chaucer's CANTERBURY TALES, Faulkner's LIGHT IN AUGUST, Golding's LORD OF THE FLIES, Homer's ODYSSEY, and Lamb's TALES FROM SHAKESPEARE. Collins also believes that children should be encouraged to memorize famous poems of their choice. Included in her listing are the POEMS OF WILLIAM SHAKESPEARE.

Let's move now beyond the advocacy of one individual teacher and examine a broader context to ascertain the validity of teaching Shakespeare in the elementary

grades (I am thinking in the broad sense of grades K-8 here). We live in a dynamic educational environment. Because of this, we must recognize the emerging issues in English Language Arts Education. National reports such as A NATION AT RISK: THE IMPERATIVE FOR EDUCATIONAL REFORM acknowledge the centrality of language study at all educational levels. Literacy is an essential goal of all schools and language competence is perceived as essential if adults are to function in our complex society. Among other concerns, the value of literary study has once again been asserted because it can impart our cultural heritage, promote understanding of other cultures and provide insights into lasting human values. In addition, students need to develop their speaking and listening skills in order to function in our society. Can one study the works of another writer who provides greater insights into lasting human values than does Shakespeare? Can one find greater works to speak and hear than those of Shakespeare? I think not. In its 1982 statement on the ESSENTIALS OF ENGLISH, NCTE emphasizes the significance of the study and uses of English. Once again English is central to language arts education at all educational levels, with not only language but literary study "perceived as the humane center of the curriculum" (GUIDELINES FOR THE PREPARATION OF TEACHERS OF LANGUAGE ARTS, p.2). In addition, speaking, listening, reading, and writing are interrelated in the current process-oriented classrooms--another great opportunity to move from the practical to the magical with William Shakespeare.

Some of the general comments that I have just made relate directly to the implementation of the Essential Elements in our classrooms. For example, kindergarten students may develop their listening skills when the teacher reads a FAVORITE TALES FROM SHAKESPEARE by Bernard Miles. As the teacher reads MACBETH, A MIDSUMMER NIGHT'S DREAM, ROMEO AND JULIET, TWELFTH NIGHT, or HAMLET, students may focus attention on a speaker without interrupting" (EE1A). After hearing the

story, students may "respond to the story by drawing or painting" (EE1D). In order to develop language fluency the students may "engage in creative dramatics activities" (EE2Ai) by acting out the story, by "using a variety of words to express feelings and ideas" (EE2Aiii), and "communicating effectively in a small group situation" (EE2Aiv) as they plan their dramatic procedures. As a follow up activity, the students may "relate events from personal experience" (EE2Bi) that are similar to the events or remind them of the events in the Shakespeare story which the teacher has read. Other alternatives exist. The students could use their comprehension skills to "tell what the story is about" (EE3Ci), to "recall important details" (EE3Cii), to "arrange the events in sequential order" (EE3Civ), to "distinguish between real and make believe" (EE3Civ), or "retell the story" (EE3Cv). While engaging in any of these activities, the student is "responding to a form of literature (prose narrative) (EE3Eii) and becoming acquainted with a selection, characters, and themes of our literary heritage" (EE3Eiii). To engage in writing students may write a corrolary for the story that the teacher has read. They may write to entertain (EE4B). If the teacher writes as the students dictate, students will "recognize the nature of the sound-symbol correspondence" (EE4Cii) and the "conventions of writing" (EE4Ciii). As a result of the teacher's reading one Shakespeare story to her students, I have suggested activities for the cultivation of sixteen of the thirty-two components outlined in the Essential Elements for Kingergarten English Language Arts. One would achieve such results by working with Shakespeare and the Essential Elements at any grade level. Thus, Shakespeare can successfully be used to provide opportunities for assisting students in meeting many of the Essential Elements.

On another level, the stories of Shakespeare hold a fascination for children because they contain archetypal patterns that are familiar to children. One such archetype is found in KING LEAR. Envision the parent who has several children, one

of whom is a favorite. The parent decides to divide his property hoping to give a major portion to the "good" child. For some reason, however, the "good" child is rejected and the evil children ascend to the position of power. Destruction results. This pattern emerges in Shakespeare's KING LEAR where Lear, who is growing old, divides his kingdom among his daughters in order to alleviate some of his responsibility. He hopes, of course, to give the major portion to his favorite, Cordelia. Because she will not build his vanity as do her sisters, Regan and Goneril, Cordelia is rejected by her father and banished from the kingdom. The two evil sisters, Regan and Goneril receive Cordelia's share of the kingdom. Along with their husbands, they rule Lear's kingdom and treat their father shabbily. Living in a foreign world, Lear is stripped of all power and his sanity. Cordelia returns to her homeland and is reconciled with the dethroned father, while Goneril kills herself after killing Regan. In the end, both Cordelia and Lear also die. The family is destroyed. Because of the parent-child relationships, children can also identify with this story.

Stories with make-believe characters such as witches and fairies fascinate children. Shakespeare provides this magic, too. A MIDSUMMER NIGHT'S DREAM holds appeal for children because of the fairies, Oberon and Titania, who interact with the human characters. In addition, the spritely Puck uses a magic potion which confuses characters in a manner that amuses not only adults but children as well. The incongruity of the fairy queen Titania's falling in love with the character, Bottom, who has the head of an ass, entertains young and old alike. Children find the entire crew of Bottom et al very amusing as these characters attempt to cast and stage a play. Often just this part of the play is excerpted for presentation by children--either to be acted out on stage or to be performed as a puppet show. THE RUDE MECHANICALS is just such a performance. Just as the magical powers of a Puck fascinate children in MIDSUMMER so the magical powers of another airy sprite Ariel fascinate them in Shakespeare's THE TEMPEST. Children find a universal

delight in the antics that these seemingly non-real characters play on the seemingly more real characters in the plays or stories. Likewise, they are gripped by the three witches in Shakespeare's MACBETH. Such a story could be used aptly around Halloween. It could lead to the children's drawing illustrations to depict their ideas of the story, or they could tell or write a witch story or a Halloween story of their own which they could share with the class or with students from another classroom.

I have given you just a sampling of what the tales of Shakespeare have to offer children because other plays by Shakespeare also possess merit and appeal for the young. In addition to his works, however, knowing more about Shakespeare the person would also appeal to children because they like the romantic ideal of the long ago and the far away and Shakespeare fulfills such a need. Telling about his life and works within the context of the long ago and far away would entertain the young student, while also giving him some historical perspective and appreciation for another time and another culture.

Showing pictures or slides and telling students about William Shakespeare who was born in Stratford-upon-Avon Warwickshire, England, in 1564 to John Shakespeare, a glover and brewer, and his wife, the former Mary Arden, who had lived in Wilmcote only four miles from Stratford; who was baptized in Holy Trinity Church in Stratford; who apparently attended King Edward VI Grammar School where students spent 1000 hours a year more in school than do today's students and where they were heavily disciplined if naughty; whose father served as the bailiff or mayor of Stratford; who married Anne Hathaway, a woman six years his senior that lived in nearby Shottery, when he was 18 years of age; who went to London perhaps in the late 1580s when Elizabeth I was Queen of England and acted, wrote plays such as ROMEO AND JULIET, and KING HENRY VI, and was part owner of the Globe Theater; who had three children Judith, Hament who died at age 11, and Susannah who married the town doctor, Dr. Hall, of

Stratford; who returned to Stratford about 1612; who lived in New Place until his death in 1616 when his remains were taken to Holy Trinity Church where they remain until this day; and who is remembered through his fantastic plays which are performed in the Royal Shakespeare Theatre in Stratford-upon-Avon and in many other theaters throughout the world leads children to identify with a person who lived a long time ago, who was a child as they are now, who went to a large city where he wrote plays, and who is remembered hundreds of years later because of his accomplishments. If children become familiar with Shakespeare in such a nonthreatening way, I would conjecture that junior high, high school, and college teachers will have an easier time of "teaching Shakespeare".

From time to time, we educators attempt the interdisciplinary approach in our teaching. Presenting Shakespeare to young children adapts to such an approach.

In the primary or intermediate grades, one could teach Shakespeare after studying about the early pioneers who came to this country to found Jamestown in 1607 or about those Pilgrims who came in 1620 or the founders of the Massachusetts Bay Colony in 1630. Shakespeare was writing plays in London when our country was first being settled. As a London dweller of his day, he may have seen Native American Indians paraded on the streets of his city. This may have influenced his depiction of the character Caliban in THE TEMPEST to some degree. The children could recognize that quite a different life had been developed in England far across the sea even before white settlers permanently settled our country. They could learn about living conditions in Shakespeare's England and they could look at a map or globe to determine where London or Stratford-upon-Avon are located in relationship to our country. Geography and history then become a part of the language arts curriculum. Young children could talk about the foods eaten in Shakespeare's England (How healthful were these foods?--health) and perhaps sample some of them--

maybe even try a recipe. They could play some of the games or modifications of them that Shakespeare mentions in his plays or that he may have enjoyed as a boy (physical education). They could sing some songs from his plays, look at pictures of some of the instruments of the Elizabethan Age or see them if a museum containing them is nearby. They could also listen to records of the music and songs and learn that boys often sang the high parts usually sung by females today because only males could act in drama at Shakespeare's time.

Thus it is clear that one can meet many of the Essential Elements in the English Language Arts Curriculum while at the same time incorporating history, geography, physical education, health, art and music into the study.

Finally, what materials are available for teaching Shakespeare to elementary students? Many--I am pleased to say. I have already introduced Miles' FAVORITE TALES FROM SHAKESPEARE and Lamb's TALES FROM SHAKESPEARE. Parents and teachers may read to young children from both of these books. When children reach the intermediate grades, they may begin to read Miles' Tales, especially if they are advanced in their reading skills. To assist in your quest of moving students to Shakespeare's magical realms, I have prepared an annotated bibliography of some of the materials available for children. I have listed a bibliography that will provide teachers with background materials and with critical insights into the plays of Shakespeare. In addition I have listed activities and resources for your information. (see attachments)

Now you have the wherewithal to encourage your students in a variety of learning activities. You can interrelate the practical with the magical through incorporating a study of Shakespeare the man and the works of Shakespeare into the language arts curriculum in a meaningful and exciting manner.

I wish to close with an adaptation of Puck's words at the conclusion of A MIDSUMMER NIGHT'S DREAM: "If I have in any way offended,/Think but this and all is mended--/That you have but slumbered here./ So, good day unto you all:/ Give me your hands, if we be friends/ And go out and attain your ends!"

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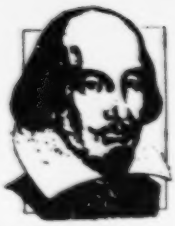

HERE'S SHAKESPEARE

TEACHING SHAKESPEARE IN GRADES K-8

Annotated Bibliography of Children's Books

Bennett, John. Master Skylark: A Story of Shakespeare's Time. Grosset, 1947. This is one of the best-known fictional works about William Shakespeare. A young boy with exceptional voice joins a theater group but never loses his desire to be with his family.

Blishner, Edward. Oxford Book of Poetry for Children. New York: F. Watts, 1963. A collection of poetry including seven selections by Shakespeare.

Beatty, John Louis, and Patricia Beatty. Master Rosalind. New York: William Morrow and Company, 1974. A young girl disguises herself as a boy to play feminine roles in the theater of Shakespearean England.

Bentley, Nicolas. Nicolas Bentley's Tales from Shakespeare. New York: Simon and Schuster, 1972. Adaptations of fifteen famous plays for older students.

Chute, Marchette. An Introduction to Shakespeare. New York: E.P. Dutton and Co., Inc., 1966. A biography of Shakespeare written for middle school and secondary students. The readibility is Grade 8(Fry Scale). Illustrated.

Chute, Marchette. Stories from Shakespeare. (1961 Cadmus edition). New York: World Publishing Company, 1961. A collection of stories based on the 36 plays included in the First Folio. Quotations from the plays are included in the stories where appropriate. These stories can be read by or to middles school and secondary students. The readibility is Grade 9(Fry Scale).

Chute, Marchette. The Wonderful Winter. New York: Dutton, 1954. Fiction about a boy who works at the Burbage Theater and meets Shakespeare.

Cullum, Albert. Shake Hands with Shakespeare. Eight Plays for Elementary Schools. New York: Citation Press, 1968. Includes the scripts for eight Shakespeare plays with an introduction for each to explain the play's mood and theme. For each play there are also costuming and staging hints and a vocabulary list. Elementary level.

Freeman, Don. Will's Quill. New York: Viking Press, 1975. A goose named Willoughby visits London, meets a friendly actor-playwright named Shakespeare, and helps make literary history. (Primary grades.)

Grohskopf, Bernice. Seeds of Time. New York: Athermeum, 1963. A collection of short verses taken from twentypfour of Shakespeare's plays. Some of the verses are appropriate for the primary level and all would be appropriate to share with upper grade students. "The Song of the Witches" from Macbeth is one of the verses included in the collection.

Gray, Elizabeth Janet. I Will Adventure. New York: Viking Press, 1962. Historical fiction set in Shakespeare's England. Title is from Romeo and Juliet.

Hodges, C. Walter. Shakespeare's Theatre . New York: Coward-McCann, Inc., 1967. A history of the evolution of theatre in Europe from the middle ages up through the first performance of Julius Caesar is included in the text. This text might be read by or to upper grade and middle school students as part of a study of the theatre in general as well as background for learning about Shakespeare. The book is generously sprinkled with colorful illustrations. The readibility is Grade 7 (Fry Scale).

Horizon Magazine. Shakespeare's England. New York: American Heritage Publishing Company, 1964. A comprehensive reference book for upper elementary and middle school students. Beautifully illustrated with photographs, paintings and woodcuts related to the period. Readability is Grade 9 (Fry Scale).

Kerr, Jessica. Shakespeare's Flowers. New York: Thomas Y. Crowell, 1969. Quotes from Shakespeare that mention flowers with beautiful illustrations and lore about the flowers.

Lamb, Charles and Mary Lamb. Tales From Shakespeare. New York: Macmillan Company, 1963. Twenty plays written in prose for children in 1806 to motivate further reading at a later age.

Miles, Bernard. Favorite Tales From Shakespeare. Chicago: Rand McNally and Company, 1976. Five plays written as children's stories (grades 5-9). Plots are altered somewhat. Great color illustrations on each page including labeled characters.

Miller, Katherine, Ed. Five Plays From Shakespeare. Boston: Houghton Mifflin, 1964. Written as plays with stage directions, production notes, and ideas for costumes, properties, and musical numbers. Useful glossary of words used by Shakespeare.

Noble, Iris. William Shakespeare. New York: Julian Messner, 1961. Dramatized biography of William Shakespeare's life and career.

Reese, Max Meredith. William Shakespeare. New York: St. Martin's Press, 1963. Biography written for older children. Discusses some of Shakespeare's plays and Elizabethan England.

Sheldon, Samuel. A Players Handbook of Short Scenes. New York: Holdge House, 1960. A collection of scenes from a number of Shakespeare's plays including the tragedies, histories and the comedies. The editor suggests the scenes might be used for school assembly programs. The materials are most appropriate for students at middle school and secondary levels.

Songs from Shakespeare. New York: Wonderful World Book, A.S. Barnes and Company, 1961. Can be used with very young children. Illustrates some of the songs from Shakespeare's plays.

----------. The Imperial Theme: Further Interpretations of Shakespeare's Tragedies. London: Oxford Univ. Press, 1931.

----------. Shakespeare's Dramatic Challenge: On The Rise Of Shakespeare's Tragic Heroes. New York: Barnes & Noble, 1977.

----------. The Shakespearean Tempest, With A Chart of Shakespeare's Dramatic Universe. London: Menthuen, 1953.

----------. The Wheel of Fire. London: Menthuen, 1949.

McLean, Andrew M. Shakespeare: Annotated Bibliographies and Media Guide For Teachers. Urbana, Ill.: NCTE, 1980.

Muir, Kenneth. A New Companion To Shakespeare Studies. Cambridge, Eng.: Univ. Press, 1971.

----------. Shakespeare: The Comedies: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

----------. The Singularity of Shakespeare and Other Essays. N.Y.: Barnes & Noble, 1977.

Rose, Mark. Shakespearean Design. Cambridge: Belknap Press of Harvard Univ. Press, 1972.

Schoenbaum, Samuel. Shakespeare, The Globe and the World. N.Y.: Oxford Univ. Press, 1979.

Spevack, Marvin. A Complete and Systematic Concordance to the Works of Shakespeare.

----------. The Harvard Concordance to Shakespeare. Cambridge, Mass.: Belknap Press of Howard Univ. Press, 1973.

Tillyard, Eustace M. W. Shakespeare's Problem Plays. Toronto: Univ. of Toronto Press, 1949.

----------. The Elizabethan World Picture. New York: Random House, n.d.

Webb, Nancy. Will Shakespeare and His America. N.Y.: Viking Press, 1964.

Wells, Stanley W. Shakespeare: An Illustrated Dictionary. N.Y.: Oxford Univ. Press, 1978.

----------. Shakespeare: Select Bibliographical Guides. New York: Oxford Univ. Press, 1973.

Waith, Eugene M. Shakespeare: The Histories: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

Wersba, Barbara. The Dream Watcher. New York: Atheneum, 1968. Contemporary realistic fiction about a young boy who loves Shakespeare and Thoreau but is lonely and alienated.

White, Anne Terry. Will Shakespeare and the Globe Theatre. New York: Random House, 1955. A reconstruction of Shakespeare's life and times from this arrival in London until his death written in story form. The book is illustrated, has relatively large print and can be read to or by students at the upper elementary and middle school levels. The readibility is Grade 5 (Fry Scale).

Selected Bibliography for Teachers

Brown, Ivor J. C. How Shakespeare Spent the Day. New York: Hill & Wang, 1963.

----------. Shakespeare and His World. New York: H. C. Walck, 1964.

Brown, John Russell: Discovering Shakespeare: A New Guide To The Plays. N. Y.: Columbia Univ. Press, 1981.

Chute, Marchette Gaylord. Shakespeare of London. New York: Dutoon, 1949.

Eccles, Mark. Shakespeare in Warwickshire. Madison: Univ. of Wis. Press, 1961.

Elton, William R. Shakespeare's World: Renaissance Intellectual Contexts: A Selected Annotated Guide, 1966-1971. N.Y.: Garland Pub., 1979.

Evans, Bertrand. Shakespeare's Comedies. Oxford: Clarendon Press, 1960.

Fergusson, Francis. Shakespeare: The Pattern In His Craft. New York: Dell, 1970.

Frye, Northrup. A Natural Perspective: The Development of Shakespearean Comedy and Romance. New York: Columbia Univ. Press, 1965.

Frye, Roland Mushat. Shakespeare's Life and Times: A Pictorial Record. Princeton: Princeton Univ. Press, 1967.

Holzknecht, Karl J. The Backgrounds of Shakespeare's Plays. New York: American Book Co., 1950.

Kermode, John F. William Shakespeare, the Final Plays: Pericles; Cymbeling; The Winter's Tale: The Tempest; The Two Noble Kinsman. London: Longmans, Green, 1963.

Knight, George Wilson. The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays. New York: Oxford University Press, 1947.

----------. The Imperial Theme: Further Interpretations of Shakespeare's Tragedies. London: Oxford Univ. Press, 1931.

----------. Shakespeare's Dramatic Challenge: On The Rise Of Shakespeare's Tragic Heroes. New York: Barnes & Noble, 1977.

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Wells, Stanley W. Shakespeare: An Illustrated Dictionary. N.Y.: Oxford Univ. Press, 1978.

----------. Shakespeare: Select Bibliographical Guides. New York: Oxford Univ. Press, 1973.

Waith, Eugene M. Shakespeare: The Histories: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

Nonprint Materials

Films

Romie-O and Julie-8. Nelvana Productions - Warner Home Video, Beacon Films, 1978. This musical fantasy tells of the special love between two young robots - an interpretation of Romeo and Juliet. Original songs by John Sebastian. 25 mins. Primary and Preschool.

Shakespeare: Selection for Children. Concord - Sterling Educational Films, 1966. An animated program that presents passages from As You Like It and Love's Labour's Lost. 6 mins. Primary.

The World of William Shakespeare. National Geographic Society, 1978. This series offers three plays and three documentaries (one for each play) and a biography of the dramatist (available separately). Includes the following for elementary students: (1) Shakespeare of Stratford and London, (2) Romeo and Juliet, (3) Macbeth, and (4) Hamlet.

Periodicals

Horn Book Magazine. The August 1982 issue (p. 452 ff.) contains an excellent article on how to adapt Shakespeare's plays for performances in the elementary classroom.

National Geographic. "The Britain That Shakespeare Knew." Vol. 125, No. 5 (May 1964). Includes map supplement. A treasure if you can find it.

Activities

Carosso, Rebecca Burnett and Foster, Elizabeth. Shakespeare Persona. Littleton, Mass: Sundance Publishers and Distributors, Inc., 1985.

--Creative Writing approaches to Shakespeare.

Fenster, Robert. Shakespeare Games. New York: Harmony Books, Division of Crown Publishers, Inc., 1982.

--36 games, including puzzles, anagrams, fill-ins, mazes and puns.

Fox, Mem. Teaching Drama to Young Children. Heinemann, 70 Court Street, Portsmouth, NH 03801 (603) 431-7894, 1986.

--Shows how children learn through drama and play. Gives teachers confidence in teaching drama. Includes "London Town".

Gregarich, Barbara. Dramatic Literature. St. Louis, Mo.: McDonald Publishing Co., 1983

--Activities introducing concepts such as dialogue, setting, foil, structure, symbol, theme, satire and conflict for middle and upper grades.

"The Game of Shakespeare." Avalon Hills Game Company, Baltimore, Maryland, 1966.

--Includes synopsis of 37 plays, chronology of history plays, sources of famous quotations. For 2-4 players, ages 10 and up, and "...can be played on any intellectual level."

"The Shakespeare Game." No. A-1929. Merrimack Publishing Corporation, 85 Fifth Avenue, New York, New York 10003.

--A replica of an antique original for all age groups.

Slayer, Shirlee. Readers Theater: Story Dramatization in the Classroom. NCTE, 1982.

--Complete directions for creating readers theater in the classroom - preparation, production, and evaluation.

Resources

Bellerophon Books. 36 Anacapa Street, Santa Barbara, California 93101. (805) 965-7034.

--Posters, coloring books, doll cut-outs and Shakespeare calendars.

The Folger Shakespeare Library. 201 East Capital Street, S.E., Washington, D.C. 20003. (202) 544-4000, 4600.

--Write for a catalog of current materials.

National Center for Audio Tapes. Educational Media Center, Campus Box 379, University of Colorado, Boulder, CO 80309.

--Twelve great tales from Shakespeare, lectures on Shakespeare, sonnets of Shakespeare, Shakespeare and music - These topics and others on audio tapes at $3.50 per program.

Perfection Form Company. 1000 N. Second Avenue, Logan, Iowa 51546. (800) 831-4190.

--Units include study guides, background information, tests, photos, texts, and more.

Scholastic, Incorporated. 2931 East McCarty Street, P.O. Box 7502, Jefferson City, Mo. 65102. (314) 636-5271.

--Colorful and varied materials on William Shakespeare, including Kings, Lovers and Fools (Johnston), Introduction to Shakespeare (Chute), and Shake Hands with Shakespeare (Cullum).

The Shakespeare Data Bank. Dr. Louis Marder, 1217 Ashland Avenue, Evanston, Illinois 60202

--The SDB's aim is to "provide an organization to generate a storage and retrieval system which will provide rapid and accurate information on every conceivable aspect of Shakespeare scholarship for education, scholarship, and performance." For information, write to the address given above.

Sundance Publishers. Newtown Road, Littleton, Mass. 01460. (617) 486-9201.

Swan Books. P.O.Box 332, Fair Oaks, CA 95628.

--Shakespeare for Young People (Grades 5-8). Four plays - A Midsummer Night's Dream, Romeo and Juliet, The Taming of the Shrew, and Macbeth - adopted for presentation by young people. Each includes helpful stage directions and production notes.

The Writing Company. 10,000 Culver Blvd., Dept. K5, P.O. Box 802, Culver City, California 90232-0802. (800) 421-4246.

--Models, games, Audio-visual materials, texts, posters, software, books for beginners, and more.

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PRESENTING SHAKESPEARE TO CHILDREN

Teaching Suggestions

A. Projects

1. Have a Shakespeare Festival.
   a) Present scenes from Shakespeare.
   b) Feature an actor or director of drama as your speaker.
   c) Play Elizabethan music.
   d) Display student projects.
   e) Serve Elizabethan food.
   f) Have a puppet show.
   Values: Makes Shakespeare fun.
   Familiarizes students with classical literature.
   Meets some of the essential elements.

2. Create a class literature booklet. Have students write tales of their own after studying about Shakespeare and his tales.

3. Put on a puppet show for other grades in your school.
   This could be a class project that would involve making programs, making a stage for the puppet show, making costumes, and making popcorn. In the intermediate grades, the class could write their own script, cultivating writing and listening skills.

4. Establish a learning center on Shakespeare featuring books on Shakespeare; posters; maps; a model of the Globe Theater; dolls dressed in Elizabethan costumes; crossword puzzles, word scrambles, and other writing activities based on Shakespeare's life and works.

B. Teaching Ideas

1. Sing "London Bridge Is Falling Down". (music).
   Show a picture. Talk about London as the city where Shakespeare wrote and acted his plays about the time the pilgrims landed in America (1564 on board)

2. Use a simplified map of England and point out the Thames River where London is located (social studies). Locate Stratford where Shakespeare grew up as a boy in a rural small town. Nearby people raised sheep and grain.
   Use practice maps and play a game in locating London, Stratford, and the Avon & Thames rivers.

3. Tell your students about living conditions at the time of Shakespeare. Tell about school hours, studies, and discipline; witches and fairies, public executions, travel, plagues, farm tools used, the ruler Queen Elizabeth.

4. Bake an Elizabethan food such as Oat Bread for the children to eat.

5. Bring blown up outlines of the attire of gentlemen and ladies in Shakespeare's day to class.
Use magic markers and draw and color in the clothes as you talk about them - the ruff, forthingale, stomacher, trunk hose, doublet, jerkin, cloak, and sword.
Children may draw men and women and "dress them". (See Costume and Fashion in Color - 1550 1760 by Ruth M. Green and Jack Cassin - Schott, Blandford, Press.)